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There is a story told of Dr. Johnson, in which he is represented as referring to a literary friend, who would seem to have lacked the usual modesty by which literary men are distinguished. This is illustrated by Johnson's remark to another friend: "Sir, I never did the man any harm, yet he *would* read his tragedy to me!" As human nature has been of much the same quality in all ages, it is possible that this anecdote may be true; but it closely resembles, with a difference, one told by Horace, of a certain Drusus who combined the very opposite vocations of historian and money-lender. This Drusus, when a debtor came to excuse himself, on the "gloomy calends," for not being prepared to pay principal, or perhaps even interest, used to make the poor wretch sit down, and, with slavishly-outstretched neck, listen, while his creditor read aloud to him his prosaic passages of history.

If old jokes thus repeat themselves, old customs, too, have a wonderful vitality. In Blunt's "Vestiges," we find that, among other old Italian observances, that of demanding payment of debts on the first of every month is retained by some of the modern Italians. "I was assured by a Roman gentleman," says Blunt, "with very great feeling, that the epithet '*tristes calendas*' was never more applicable to the calends than at this moment."

To Dr. Johnson, by his biographer; to Lord North, by Earl Mount-Edgcombe; and to Monk Lewis, by the Rev. Philip Smith (in his "Encyclopædia of Wit,") is assigned the paternity of a remark which is believed to be as old as the Tudor period, if not older. According to some chroniclers, an acrobat was going through some thrilling feats on the rope; according to others, a violinist was performing a wonderful achievement on his instrument; according to Lord Mount-Edgcombe, Catalani was performing a *tour de force* in vocalization, when to the comment that it was "difficult," came the reply, "Difficult! I wish it were impossible!" Lord North was as likely to have made such a reply as any one. He had more practice of wit than he possessed love for music; and when he was asked to join his brother, the Bishop of Winchester, in subscribing to the "Concerts of Ancient Music," he answered, "I would do so most readily if I were only as deaf as my brother!"

Lord North did not become deaf, but blind. The same affliction visited his old political opponent, Colonel Barré. The two antagonists were brought face to face with each other in the Assembly Rooms at Bath, long after their season of warfare was over. Lord North was the wittier man, and he said with great readiness, "Colonel, I should be as glad to see you as you would, I am sure, be happy to see me, which is more than we should have felt or said in the old days." Something like this is told of blind old Madame de Deffand and a friend with the "sightless orbs;" and there is a French (alleged) origin to many of our good stories. The question is not what date is assigned to an old story now, but what is the date of the oldest recorded edition of the story. Only the other day some praise was given to a dissenting preacher for inventing such a happy word (infelicitously called so) as "ingemination;" but the readers of Horace Walpole know that the word was used by him in his letters, and they probably think that it had no more claim to be admitted into the English

language than the "anfractuosités" of Dr. Johnson.

Some stories, doubtless, repeat themselves accidentally. There is one of an old French duke who used nightly to visit an old French countess to play piquet with her, but he found this so inconvenient in winter, as he had to return home, that he proposed marriage, in order that he might decently stay. What is told of him subsequently is remarkably like the following story in "Richardsoniana": "Very often the taste of perpetually running after diversions is not a mark of any pleasure taken in them, but of none taken in ourselves. This sallying abroad is only from uneasiness at home, which is in every one's self. Like a gentleman who, overlooking them at White's, at piquet, till three or four in the morning, on a dispute, they referred to him. When he protested that 'he knew nothing of the game,' 'Zounds!' say they, 'and sit here till this time?' 'Gentlemen, I'm married!' 'O, sir, we beg pardon!' It was so with the French duke: he married that he might stay at home; and it was just then discovered that he could not abandon his old habit of going out, and accordingly he stayed abroad late because he happened to be married."

(From the Pall-Mall Gazette.)

VERONESE AND THE INQUISITION.

A very curious document has been unearthed from the Vatican Archives by M. A. Baschet. The "Processi del Sant' Uffizio" of the year 1573 contain, it appears, the records of the proceedings against the great painter taken by that formidable tribunal in the matter of a picture of his, which, to the holy and formidable fathers and nobili who composed the Court, appeared somewhat too worldly and frivolous for the subject represented. The cross-examination, the views as to art developed in it by the examiners, and the culprit's naïve and somewhat timid answers, are very interesting and characteristic of the time. It must be remembered that it might have gone very hard with Paolo and all his works if he had not shown a penitent spirit at the proper moment.

It appears that Veronese was summoned in consequence of certain general complaints against his manner of representing sacred scenes, and the profane additions he ventured to introduce into the same. The chief cause of this accusation has been a demand made by the prior of the Dominicans of San Giovanni e Paolo that the master should alter a certain picture painted by him for the refectory of their monastery—that which represents Christ at the table of Simon the Pharisee: in the collection of the Academy at Venice. To this demand Veronese did not seem to have responded with becoming meekness. Whereupon a denunciation including all his works was lodged at headquarters.

The Santo Uffizio at Venice was, like that of Rome and other Catholic countries, the Tribunal of the Inquisition, a spiritual court established "for the defence of the faith against heresy, and for the suppression and extirpation of the latter;" only that in Venice Church affairs were not treated quite as reverently as elsewhere, and fanaticism was thus kept somewhat in check. The tribunal consisted of the Papal Nuntius as the President, the Patriarch of Grado, and a Father Inquisitor, a Dominican. To these were added three laymen, Venetian nobili,

who went by the title of *Savii all' Eresia*, (councillors of heresy;) and every degree had first to be submitted to the Senate, with whom lay the execution of it.

The proceedings commence with the establishment of the culprit's identity. He calls himself Paul Caliari Veronese, living in the Parish San Samuele, and he "paints and makes figures." "Does he know why he has been summoned?" "No, he does not." "Does he surmise?" "He does." "Why does he surmise?" He surmises that "it is about the subject of which the venerable fathers, or rather the prior of the monastery of St. John and Paul, have spoken to me. I do not know the name of the prior. He has declared to me that he has appeared here and that your most illustrious excellencies have ordered him to have a Magdalen painted in the picture in the place of a dog; and I have answered him that I would most willingly do everything that was fitting for my honor and the honor of the picture, but that I could not see that the figure of Magdalen would look well there, for many reasons which I shall allege whenever an opportunity is given to me." He is then interrogated about the minutes of the work, its size, subject, &c., whether there were people represented upon it, how many, what they did and questions of a similar kind. The painter replies: "First of all, there is the master of the house, Simon; then below him there is the carver, of whom I have imagined that he would have come to see how the serving of the table is going on. There are still many more figures in the picture, of whom, however, I have no distinct recollection now, it is such a long time since I painted it." Asked whether he had painted any Lord's Suppers, how many and where they are, he answered rather confusedly. He enumerates one in Verona, in the possession of the monks of San Lazzaro; another with the venerable fathers at San Giorgio, in Venice, (the celebrated "Marriage of Cana," now in the Louvre), and one which he did for the monks "Della Maddalena in Padua." He could not recollect any other. It will be observed that the connection between these paintings is in the circumstance of their all being painted for refectories, the subjects treated in them being different.

After these preliminaries the inquisitor approaches the real matter in hand, the painting in San Giovanni e Paolo; and both questions and answers are exceedingly characteristic. "What are those figures? What is the meaning of those others?" he is asked; the question referring to subordinate figures. He replies: "It is now necessary that I say some twenty words. We painters take the same liberty which is taken by poets and fools, and I have represented there halberdiers, the one eating, the other drinking, at the foot of a staircase, but ready withal for their service: for it seemed to me meet and possible that the master of the house, rich and noble, as I have been told, should have such servants." Further questions about the other figures follow—they seem, indeed, to be somewhat arbitrarily introduced—as whether they were left entirely to the painter's imagination, without rhyme or reason. Paolo makes answer as follows: "I make the pictures with due consideration of what is proper, as far as my understanding can comprehend it." Whereupon the inquisitor angrily exclaims: "Does Paolo then consider it proper to introduce into the Lord's Supper fools, drunken Ger-

mans, dwarfs, and other silly things? Does he not know that in Germany, and other countries tainted by heresy, it is the fashion to allege pictures full of like tomfooleries as proofs of the wickedness of the Holy Catholic Church, and thereby to degrade it in the eyes of the ignorant, and thereby to spread false and wicked doctrines?" This rather unexpected flank attack somewhat alarms Veronese. He now confesses that he has done wrong, but he quotes the authority of his masters. "Michael Angelo has represented in the chapel of the Pope our Lord, his Mother, St. John, St. Peter, and the heavenly hosts, and he has represented all these personages naked, even the Holy Virgin, and in various positions which are not exactly inspired by the deepest religion." This answer, though hardly to the point, seems to have told. But the inquisitor is not beaten yet. "Do you not understand, then," says he, "that when you are painting the Last Judgment, at which you must not suppose any garments, you need not paint any? What is there, then, in those figures which is not inspired by the Holy Spirit? There are no tom-fools, no dogs, nor arms, or other silly stuff. Do you still maintain that you were right in painting your picture in this fashion, and will you still try to prove to us that it is good and proper?"

Veronese saw the drift of all this, and was fully convinced on the spot. He humbly begs to offer his apologies, "he did not mean any harm." He is condemned to correct and to amend his picture at his own expense within three months after the decree and ordinance of the tribunal.

Fifteen years after this encounter with the ecclesiastical powers Veronese died of a fever caught while following a procession on the 19th of May, 1588. They evidently had kept their eye on him.

HYMN TO VENUS.

O divinest star of heaven,
Thou, in power above the seven;
Thou, sweet kindler of desires,
Till they grow to mutual fires;
Thou, O gentle Queen, that art
Curer of each wounded heart;
Thou, the fuel and the flame;
Thou, in heaven, here, the same;
Thou, the wooer and the wooed;
Thou, the hunger and the food;
Thou, the prayer and the prayed;
Thou, what is or shall be said;
Thou, still young and golden tressed;
Make me by thy answer blessed.

[Ketcher.]

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